

Michel Thomas[®] method

Japanese

Advanced Course



Japanese

Advanced Course

Niamh Kelly and Helen Gilhooly



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Michel Thomas^{method}

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Developed over 50 years, the amazing teaching method of the world's greatest language teacher completely takes the strain out of language learning. Michel Thomas' all-audio courses provide an accelerated method for learning that is truly revolutionary.

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First published in UK 2008 by Hodder Education, part of Hachette UK, 338 Euston Road, London NW1 3BH.

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Cover image © D. Hurst/Alamy

Typeset by Transet Limited, Coventry, England.

Printed in Great Britain for Hodder Education, an Hachette UK company, 338 Euston Road, London NW1 3BH.

Impression 10 9 8 7 6 5 4 3 2 1

Year 2012 2011 2010 2009

ISBN 978 0340 97459 9

Introduction

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What is the Michel Thomas Method?

The Michel Thomas Method* all-audio courses, published by Hodder Education, provide an accelerated method for language learning that is truly revolutionary. And they promise a remarkable educational experience that will make your learning both exciting and pleasurable.

How does the Method work?

The Method works by breaking a language down into its component parts, enabling learners to reconstruct the language themselves – to form their own sentences, to say what they want, when they want. Because you learn the language in small steps, you can build it up yourself to produce ever more complicated sentences.

**No books
No writing
Just confidence – in hours**

The Michel Thomas Method is 'in tune' with the way your brain works, so you assimilate the language easily and don't forget it! The Method teaches you through your own language, so there's no stress, and no anxiety. The teacher builds up the new language, step by step, and you don't move on till you've absorbed and understood the previous point. As Michel Thomas said, *'What you understand, you know, and what you know, you don't forget.'*

With parallels to the way you learnt your own language, each language is learnt in 'real-time' conditions. There is no need to stop for homework, additional exercises or vocabulary memorization.

*US patent 6,565,358

'Learning Spanish with Michel was the most extraordinary learning experience of my life – it was unforgettable.'

Emma Thompson

'Michel Thomas is a precious find indeed.'

The Guardian

The classroom situation on the recording lets you learn with others. You enjoy their success, and you learn from their mistakes. The students on the recordings are not reading from scripts and they have received no additional instruction or preparation – just the guidance you hear on the recording. You, as the learner, become the third student and participate actively in the class.

A very important part of the Michel Thomas Method is that full responsibility for your learning lies with the teacher, not with you, the pupil. This helps to ensure that you can relax, and feel confident, so allowing you to learn effectively.

You will enjoy the Method as it creates real excitement – you can't wait to use the language.

'There's no such thing as a poor student, only a poor teacher.'

Michel Thomas

What level of language will I achieve?

The Introductory and Foundation courses are designed for complete beginners. They make no assumption of a knowledge of any language other than English. They will give the beginner a practical and functional use of the

HOW ARE THE RECORDINGS BEST USED?

- **Relax!** Make yourself comfortable before playing the recording and try to let go of the tensions and anxieties traditionally associated with learning.
- **Do not write or take any notes.** Remove notebooks, pens, dictionaries and anything else associated with learning at school.
- **Do not try to remember.** While participating in the recording and afterwards, it is important that you do not try to memorize specific words or expressions. It is a basic principle of the Michel Thomas Method that the responsibility for the student's learning lies with the teacher. With the Michel Thomas Method as your teacher, your learning will be based on understanding, and what you understand you don't forget.
- **Interact fully with the recordings.** Use the pause button and respond out loud (or in a whisper, or in your head, if you are in a public place) before the students' responses. *This is essential.* You do not learn by repetition but by thinking out the answers to each question; it is by your own thought process that you truly learn.
- **Give yourself time to think.** The students on the recordings had all the time they needed to think out their responses. On the recordings their 'thinking time' has been cut in order to make full use of the recording time. You can take all the time you need (by using your pause button). The pause button is the key to *your* learning! To get you used to pausing the recording before the students' responses, bleeps have been added to the first few tracks. When you hear the bleep, pause the recording, think out and say your response, then release the pause button to hear the student's, then the teacher's, response.
- **Start at the beginning of the course.** Whatever your existing knowledge of the language you are learning, it is important that you follow the way that the teacher builds up your knowledge of the language.
- **Do not get annoyed with yourself if you make a mistake.** Mistakes are part of the learning process; as long as you understand why you made the mistake and you have the 'ahaa' reaction – 'yes, of course, I understand now' – you are doing fine. If you made a mistake and you do not understand why, you may have been daydreaming for a few seconds. The course is structured so that you cannot go on unless you fully understand everything, so just go back a little and you will pick up where you left off.
- **Stop the recording whenever it suits you.** You will notice that this course is not divided into lessons; you will always be able to pick up from where you left off, without the need to review.

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spoken language. They are also appropriate for anyone who has studied a language before, but has forgotten much of it or does not have confidence in speaking.

The Introductory course comprises the first two hours of the Foundation Course. The Advanced course follows on from the Foundation course and expands on structures touched on in the earlier course to improve your understanding and mastery of complex language.

The Michel Thomas Method teaches the everyday conversational language that will allow you to communicate in a wide variety of situations, empowered by the ability to create your own sentences and use the language naturally. You will absorb the vocabulary and grammatical structures and, in addition, will be introduced to elements of writing and reading.

How quickly can I learn with the Michel Thomas Method?

One of the most remarkable features of the Michel Thomas Method is the speed with which results are achieved. A knowledge of the language that will take months of conventional study can be achieved in a matter of hours with the Michel Thomas Method. The teacher masterfully guides the student through an instructional process at a very rapid rate – yet the process will appear informal, relaxed and unhurried. The teacher moves quickly between numerous practice sessions, which all build the learners' confidence in their ability to communicate in complex ways.

Because the Michel Thomas Method is based on understanding, not memorization, there is no set limit to the length of time that you should study the course. It offers immersion without strain or stress, and you will find the recordings are not divided into lessons, though the material has been indexed for your convenience. This means that you can stop and start as you please.

The excitement of learning will motivate you to continue listening and learning for as long a time as is practical for you. This will enable you to make progress faster than you ever imagined possible.

Who is the Michel Thomas Method for?

Anyone can learn a language with the Michel Thomas Method – and the wide diversity of Michel Thomas’s own students proves this. Not only did Michel instruct the rich and famous, but he also taught many so-called ‘hopeless cases’. For example, in 1997, Michel taught French to a group of sixteen-year-olds in north London who had been told they could never learn a language, and gave them the ability to use the new language far beyond their expectations – in just a week. Perhaps more importantly, he gave them the confidence to speak and a belief in, and the experience of, their own ability to learn.

Whatever your motivation for learning a language, the Michel Thomas Method quite simply offers the most effective method that is available.

What can I do next?

Try to speak with native speakers whenever possible, as this is invaluable for improving your fluency. Magazines, newspapers and podcasts (especially those which feature interviews) will give you practice in the most current and idiomatic language. Expose yourself to the language whenever you can – you will have firm foundations on which to build.

Build your vocabulary with the Vocabulary courses, which carry forward the Michel Thomas Method teaching tradition and faithfully follow Michel Thomas’s unique approach to foreign language learning. The series editor is Dr Rose Lee Hayden, Michel’s most experienced and trusted teacher. The courses remain faithful to the method Michel Thomas used in his earlier courses, with the all-audio and ‘building-block’ approach. The teacher builds on Michel’s foundations to encourage the student at home to build up their vocabulary in the foreign language, using relationships with English, where appropriate, or connections within the foreign language itself. The student takes part in the audio, following prompts by the teacher, as in Michel Thomas’s original Foundation and Advanced courses.

Who was Michel Thomas?



Michel with Grace Kelly

Michel Thomas (1914–2005) spent most of his childhood in Germany and France. He studied psychology at the Sorbonne (Paris) and at the University of Vienna. During the Second World War he fought for the French Resistance; after the war he worked for the U.S. army. His war-time experiences, including two years in concentration and labour camps and torture at the hands of the Gestapo, fuelled his passion for teaching languages, as a result of which he developed a uniquely effective language-

teaching method that brought to his door celebrities (including Barbra Streisand and Emma Thompson), diplomats, academics and business executives from around the world. He established the first Michel Thomas Language Center in Beverly Hills in 1947, and continued to travel the world teaching languages for the rest of his life.

Whom did Michel Thomas teach?

People came from all over the world to learn a foreign language with Michel Thomas – because his method works. His students, numbering in the thousands, included well-known people from the arts and from the corporate, political and academic worlds. For example, he taught French to filmstar Grace Kelly prior to her marriage to Prince Rainier of Monaco.

Michel's list of clients included:

- *Celebrities:* Emma Thompson, Woody Allen, Barbra Streisand, Warren Beatty, Melanie Griffith, Eddie Izzard, Bob Dylan, Jean Marsh, Donald Sutherland, Mrs George Harrison, Anne Bancroft, Mel Brooks, Nastassja Kinski, Carl Reiner, Raquel Welch, Johnny Carson, Julie Andrews, Isabelle Adjani, Candice Bergen, Barbara Hershey, Priscilla Presley, Loretta Swit, Tony Curtis, Diana Ross, Herb Alpert, Angie Dickinson, Lucille Ball, Doris Day, Janet Leigh, Natalie Wood, Jayne Mansfield, Ann-Margaret, Yves Montand,

Kim Novak, Otto Preminger, Max von Sydow, Peter Sellers, François Truffaut, Sophia Coppola.

- *Diplomats, dignitaries and academics*: Former U.S. Ambassador to France, Walter Curley; U.S. Ambassador to the U.N., Joseph V. Reed; Cardinal John O'Connor, Archbishop of New York; Anthony Cardinal Bevilacqua, Archbishop of Philadelphia; Armand Hammer; Sarah Ferguson, Duchess of York; Professor Herbert Morris, Dean of Humanities at UCLA; Warren Keegan, Professor of Business at Pace University in New York; Professor Wesley Posvar, former President of the University of Pittsburgh.
- *Executives from the following corporations*: AT&T International, Coca-Cola, Procter & Gamble, Chase Manhattan Bank, American Express, Merrill Lynch, New York Chamber of Commerce and Industry, Boeing Aircraft, General Electric, Westinghouse Electric, Bank of America, Max Factor, Rand Corporation, Bertelsmann Music Group-RCA, Veuve Clicquot Inc., McDonald's Corporation, Rover, British Aerospace.

Track listing

Japanese is written in several scripts: *Kanji* (an ideographic system, using characters of Chinese origin), *Hiragana* and *Katakana* (syllabaries, in which a single character represents the sound of a syllable). *Rōmaji* (the Japanese language in the Romanised Latin alphabet) is used by foreign students of Japanese who have yet to master the Japanese scripts and by Japanese native speakers when using computer and other keyboards. In this track listing we use the *Rōmaji* script.

CD1 Track 1

Use of *desu*: *hoteru desu* 'it is a hotel'; *okane desu* 'it is money'. No marker is needed immediately before *desu* or other forms of *desu*.

Use of *no* and *wa* markers: *kore wa watashi no okane desu* 'this [marker *wa*] I [marker *no*] money it is' = 'this is my money': the marker *wa* is used like a highlighter pen to flag up an item, and the marker *no* is used to connect two items, like the English 'apostrophe s' or 'of'.

CD1 Track 2

ja arimasen 'isn't; it isn't' (negative form of *desu* 'is'): *okane ja arimasen* 'it isn't money'. As *ja arimasen* is a form of *desu*, no marker is needed immediately before it.

CD1 Track 3

koko desu 'it is here'; *koko ja arimasen* 'it isn't here'; *resutoran wa soko desu* 'restaurant [wa] there is' = 'the restaurant is there': *resutoran wa soko ja arimasen* 'the restaurant isn't there'.

CD1 Track 4

ja arimasen deshita 'wasn't; it wasn't'; *wain ja arimasen deshita* 'it wasn't wine'.

CD1 Track 5

suki desu 'like/s; is /are likeable': *suki ja arimasen* 'don't /doesn't like; isn't /aren't likeable'. The marker *ga* is used with *suki*: *sushi ga suki desu* 'sushi [marker *ga*] likeable is' = 'I like sushi'. In negative sentences, it often sounds more natural to use the marker *wa* instead of *ga*: *sandoicchi wa suki ja arimasen* 'sandwiches [marker *wa*] likeable aren't' = 'I don't like sandwiches'.

CD1 Track 6

-masen deshita ka 'didn't you?'; *dōshite densha de ikimasen deshita ka* 'why train [marker *de*] go didn't?' = 'why didn't you go by train?'

CD1 Track 7

terebi wa / ga suki ja arimasen deshita kara ... 'I didn't like TV therefore ...' or '...because I didn't like TV'.

CD1 Track 8

tokui desu 'my strong point is; I am good at': *gorufu ga tokui desu* 'golf [marker *ga*] my strong point is' = 'I am good at golf'. To specify who is good at something, use the name of the person or a pronoun ('I', 'he' etc.) followed by the highlighter marker *wa*. When a negative sentence has the highlighter *wa* for the person who is good at something, the marker *ga* is used to mark the item that we are good at, rather than *wa*: *watashi wa gorufu ga tokui ja arimasen deshita* 'I wasn't good at golf'.

CD1 Track 9

kirei 'clean, beautiful'; *kantan* 'easy'; *shinsetsu* 'kind'; *benri* 'convenient'.

CD 1 Track 10

densha wa benri ja arimasen kara takushī de ikimashōka 'because the train isn't convenient, shall we go by taxi?'; *kanojo wa shinsetsu desu ga suki ja arimasen* 'she [marker *wa*, highlighting 'she'] kind is but likeable isn't' = 'she is kind but I don't like her'.

Use of markers *de* and *ni*: the marker *de* is used to specify the place where something happens: *resutoran de tabemasu* 'I eat at the restaurant'. The marker *ni* is used with the verbs *imasu* and *arimasu* 'is existing; is, there is' to indicate where something exists: *densha ni kare ga imasu* 'he is (existing) at train' = 'he is on the train'. *ni* is also used with verbs of motion to mark a destination: *tōkyō ni kimasu* 'I come to Tokyo'.

CD 1 Track 11

kakimasu 'I etc. write / will write'.

CD 1 Track 12

-takunai desu 'don't want to': *tabetakunai desu* 'I don't want to eat'.

(o)hana 'flower'.

The marker *to* 'and' means 'with' in sentences such as *kare to furansu no eiga o mitakunai desu* 'he [marker *to*] and France [marker *no*] film [marker *o*] don't want to watch' = 'I don't want to watch a French film with him'.

The Japanese don't say 'you' as often as do English-speakers: *anata* 'you' is more often used as a term of endearment.

CD 1 Track 13

rōmaji 'Roman alphabet'; *hiragana* 'hiragana alphabet'; *katakana* 'katakana alphabet'; *kanji* (Chinese character); *(i)mēru* 'e-mail'.

CD 1 Track 14

Use of the *-nagara* ending meaning 'while': *minagara tabemasu* 'while I watch, I eat'. Only the final verb is put into the past tense: *minagara kakimashita* 'watch while wrote' = 'I watched while I wrote.'

CD 2 Track 1

sono aida 'while, during, during that time': *kare wa gorufu o shimasu. sono aida watashi wa shigoto o shimasu* 'he [marker *wa*] golf [marker *o*] play, during that time I [marker *wa*] work [marker *o*] do' = 'He plays golf. During that time, I work.'

CD 2 Track 2

In the *-te* form of verbs, *-masu* is replaced with *-te*: *mimasu* 'I watch' → *-te* form *mite*; *hanashimasu* 'I speak' → *hanashite*; *tabemasu* 'I eat' → *tabete*; *tabete, mimasu* 'I eat and I watch'. The final verb is in the *-masu* form.

kaimasu 'I buy' → *katte*; *ikimasu* 'I go' → *itte*; *nomimasu* 'I drink' → *nonde*; *yomimasu* 'I read' → *yonde*; *kakimasu* 'I write' → *kaite*.

itte kimasu 'I go and come' = 'I am going now (but I will return)' (said on departure from home, like 'goodbye!').

CD 2 Track 3

watashi wa mite, nomimasu 'I watch and I (also) drink'. When two verbs are linked with the *-te/-de* form, the implication is that the actions are done in sequence.

CD 2 Track 4

When a sentence with the verb in the *-te/-de* form is put in the past tense, the *-masu* verb changes to *-mashita*: *itte kaimashita* 'I went and I bought'; *nihon ni itte fujisan o mimashita* 'I went to Japan and saw Mount Fuji'.

The *-te/-de* form also indicates 'and then' to show a sequence of actions: *watashi wa osushi o tabete, kōhī o nonde, repōto o kakimasu* 'I eat sushi, drink coffee and then I write the report.'

CD 2 Track 5

chizu 'map'; *pen* 'pen'.

Verbs in the *-te/-de* form can be used with *kudasai* to express a request: *nonde kudasai* 'please drink'; *mite kudasai* 'please look'; *depāto de ohana o katte kudasai* 'department store [marker *de*] flowers [marker *o*] buy please' = 'Please buy flowers at the department store.'

CD 2 Track 6

When *kara* is used after a verb in the *-te/-de* form, the meaning is that of one action immediately followed by another: *shigoto ni itte kara repōto o kakimashita* 'work [marker *ni*] go after report [marker *o*] I wrote' = 'After I went to work, I (immediately) wrote a report'. But *kara* after *-masu*, *-mashita*, *-masen* and *-masen deshita* ending verbs means 'because, therefore': *terebi o mimashita kara, hon o yomimasen deshita* 'Because I watched TV, I didn't read a book.'

CD 2 Track 7

The *-mono* ending turns some verbs into nouns: *tabemono* 'thing to eat' = 'food'; *nomimono* 'thing to drink' = 'drink(s)'; *kaimono* 'thing to buy' = 'shopping': *kaimono o shimasu* 'I do shopping'; *kaimono ni ikimasu* 'I go to shopping' = 'I go shopping'; *kaimono ni itte, tabemono to nomimono o kaimashita* 'I went shopping and bought food and drinks.'

kimasu 'wear': *kimono o kimasu* 'I wear a kimono'; *kanojo wa t-shatsu o kimasu* 'She wears a T-shirt.'

CD 2 Track 8

You can ask someone to do two actions by adding *kudasai* 'please' to the final verb: *itte kite kudasai* 'Please go and come (return).'

CD 2 Track 9

kaimono ni itte kōhī o nomimashōka 'Shall we go shopping and then drink (have) a coffee?' *sushi o tabete gorufu o shimashō* 'Let's eat sushi and play golf.' *osake o nonde kara, soko ni ikimashō* 'After we drink sake, let's go there' = 'After we've drunk sake, let's go there.'

CD 2 Track 10

When a *-te/-de* form is used with *imasu*, the meaning is that of being right now in the process of doing something, rather like the '-ing' form of the verb in English: *tabete imasu* 'I am eating'; *mite imasu* 'I am watching'; *nonde imasu* 'I am drinking'.

CD 2 Track 11

hairimasu 'I enter, I will enter'; *demasu* 'I leave, I will leave': *hoteru ni hairimasu* 'hotel [marker ni] enter' = 'I enter the hotel'; *uchi o demasu* 'house [marker o] I leave' = 'I leave the house'; *dete kudasai* 'please leave'. The *-te* ending of *hairimasu* is *haitte*: *haitte kudasai* 'please enter': *uchi ni haitte terebi o mimasu* 'I enter the house and watch TV.'

CD 3 Track 1

When a *-te/-de* form is used with *imashita* the sense is that of 'was -ing': *tabete imashita* 'I was eating'; *nonde imashita* 'I was drinking.'

CD 3 Track 2

Using the *-te/-de* form + *imasen* gives the sense of 'isn't -ing': 'I am not reading (at the moment)'; *ima* 'now': *ima kanojo wa repōto o kaite imasu ga kare wa shigoto o shite imasen* 'She is writing a report now but he is not working.'

Using the *-te/-de* form + *imasen deshita* gives the sense of 'wasn't -ing': *nonde imasen deshita* 'I wasn't drinking'; *suki ja arimasen kara nanimo tabete imasen* 'I am not eating anything because I don't like it.'

CD 3 Track 3

Using the *-te/-de* form + *mimasu* gives the sense of 'try and' or 'try to': *sushi o tabete mimasu* 'I will try and eat sushi.'

CD 3 Track 4

nihongo de denwa o shite mimashita 'I tried to make a phone call in Japanese'; *shite mimashō* 'let's try to do'; *shite mimashō ka* 'shall we try and do?'; *tabete mimasen ka* 'won't you try and eat?'

CD 3 Track 5

tenisu o shite mite kudasai 'please try and play tennis'; *ashita kore o katte mitai desu* 'I want to try and buy this tomorrow.'

CD 3 Track 6

Using the *-te/-de* form + *mo* gives the sense of 'even if, even though': *shitemo* 'even if I do'; *tabetemo* 'even if I eat'; *nondemo* 'even though I drink'.

When *-mo* is attached to the question words *doko* and *nani*, it means 'nowhere' or 'nothing': *dokonimo ikimasen* 'I don't go anywhere'; *nanimo tabemasen deshita* 'I didn't eat anything.' The verb will be in the negative.

CD 3 Track 7

tabete mimasu 'I will try and eat'; *tabete mite kudasai* 'please try and eat';
tabete mitemo 'even if I try to eat'.

CD 3 Track 8

When we use the *-te/-de* form + *mo* with *nani o* ('what + marker o'), we express the meaning of 'no matter what / whatever': *nani o tabetemo oishii desu* 'No matter what I eat, it is delicious.'

CD 3 Track 9

Similarly, the *-te/-de* form + *mo* with *doko ni* gives the idea of 'no matter where, wherever': *doko ni ittemo* 'no matter where / wherever I go'; *doko ni ittemo mainichi shigoto ni denwa o shimasu* 'Wherever I go, I phone (to) work every day.'

CD 3 Track 10

dare 'who'; *dare to* 'with who(m)': *dare to hanashimasu ka* 'who(m) do you speak with?'; *dare ni* 'to who(m)': *dare ni denwa o shimasu ka* 'who(m) do you phone (to)?'

Again, use of the *-te/-de* form + *mo* with *dare to* gives the idea of 'who(m)ever, no matter who(m)': *dare ni hanashitemo nihongo de hanashite mimasu* 'Whoever I speak to, I try to speak in Japanese.'

CD 3 Track 11

ii desu 'it is good, OK, fine'; *kōhī wa?* (with voice rising) 'How about coffee?' – *ii desu* 'I am fine as I am / No, thank you.'

CD 3 Track 12

Using the *-te/-de* form + *mo + ii desu* expresses the idea 'even if you do X, it is OK' so 'you may do X, it is OK for you to do X, you are allowed to do X': *ittemo ii desu* 'even if you go, it is OK' = 'you may go, you are allowed to go'; *konban tomodachi no uchi ni ittemo ii desu* 'You may go to your friend's house tonight.'

CD 4 Track 1

In order to ask permission, add *ka* to the *-te/-de* form + *mo + ii desu* construction: *kore o tabetemo ii desu ka* 'If I eat this, is it OK?' = 'Is it OK if I eat this? / Please may I eat this?' *hai, ii desu* 'Yes, you may / can'; *iie, ikemasen* 'No, you may not.'

CD 4 Track 2

Summary of the use of the *-te/-de* form.

CD 4 Track 3

If you replace the *-te/-de* ending of the *-te/-de* form by *-ta/-da* you obtain the 'casual' ('plain') past tense form of the verb: *tabete* → *tabeta*, *nonde* → *nonda*, *shite* → *shita*, etc. This casual *-ta/-da* form, when used on its own, has the same meaning, though not social level, as the polite *-mashita* ending of the verb: *tabemashita* and *tabeta* both mean 'I ate'.

To express the sense of 'when X, Y', e.g. 'When I went to Japan, I saw Mount Fuji', the *-ta/-da* form is combined with *toki* 'when': *repōto o kaita toki, nihongo de kakimashita* 'When I wrote the report, I wrote it in Japanese'; *kamera o katta toki, nihon ni imashita* 'When I bought the camera, I was in Japan.'

CD 4 Track 4

koto 'thing, fact'. The *-ta/-da* form can be used with *koto ga arimasu* to convey the sense of having done something in the near past or to have had that experience: *tōkyō ni itta koto ga arimasu* 'Tokyo [marker *ni*] I went a fact exists' = 'I have been to Tokyo.'

CD 4 Track 5

hanami 'cherry blossom viewing'; *sake o nomi nagara, hanami o shita koto ga arimasu* 'While drinking sake, I have done / have had the experience of cherry blossom viewing'; *tōkyō de hanami o shita koto ga / wa arimasen* 'Tokyo [marker *de*] cherry blossom viewing I haven't done' = 'I haven't done cherry blossom viewing in Tokyo'; *nihon ni itta koto ga arimasu ka* 'Have you (ever) gone to Japan?' – *hai, arimasu* 'Yes, that exists' = 'Yes, I have.'

CD 4 Track 6

hō ga ii desu 'it is good to' is combined with the *-ta/-da* ending to convey 'it is better to, you should': *resutoran ni takushī de itta hō ga ii desu* 'You should go to the restaurant by taxi.'

kusuri 'medicine': *mainichi kusuri o nonda hō ga ii desu* 'You should drink (take) medicine every day'; *ringo* 'apple'

CD 4 Track 7

ashita jikan ga arimasu kara, tenisu o shita hō ga ii desu 'You have time tomorrow, therefore you should play tennis.'

CD 4 Track 8

When the *-ta/-da* form is combined with *ra*, the meaning is 'if': *nondara* 'if I drink'; *tabetara* 'if he eats'; *nihon ni ittara, fujisan o mitai desu* 'Japan

I went if Mount Fuji [o] I want to see' = 'If I go to Japan, I want to see Mount Fuji'; *nihon ni ittara, fujisan o mite mimasu* 'If I go to Japan, I will try and see Mount Fuji'; *nihon ni ittara, fujisan o mite mitai desu* 'if I go to Japan, I want to try and see Mount Fuji.'

CD 4 Track 9

nihon ni ittara, ohashi de tabete mimasu 'If I go to Japan, I will try and eat with chopsticks'; *nihon ni ittara, ohashi de tabete mitai desu* 'If I go to Japan, I want to try and eat with chopsticks'; *nihon ni ittara, ohashi de tabetakunai desu* 'if I go to Japan, I don't want to eat with chopsticks'; *nihon ni ittara, rōmaji de kakitakunai desu* 'if I go to Japan, I don't want to write in Rōmaji.'

nihon ni ittara, nihongo o hanashita hō ga ii desu 'If you go to Japan, you should speak Japanese'; *nihon ni ittara, nihongo o hanashite mita hō ga ii desu* 'If you go to Japan, you should try and speak Japanese'.

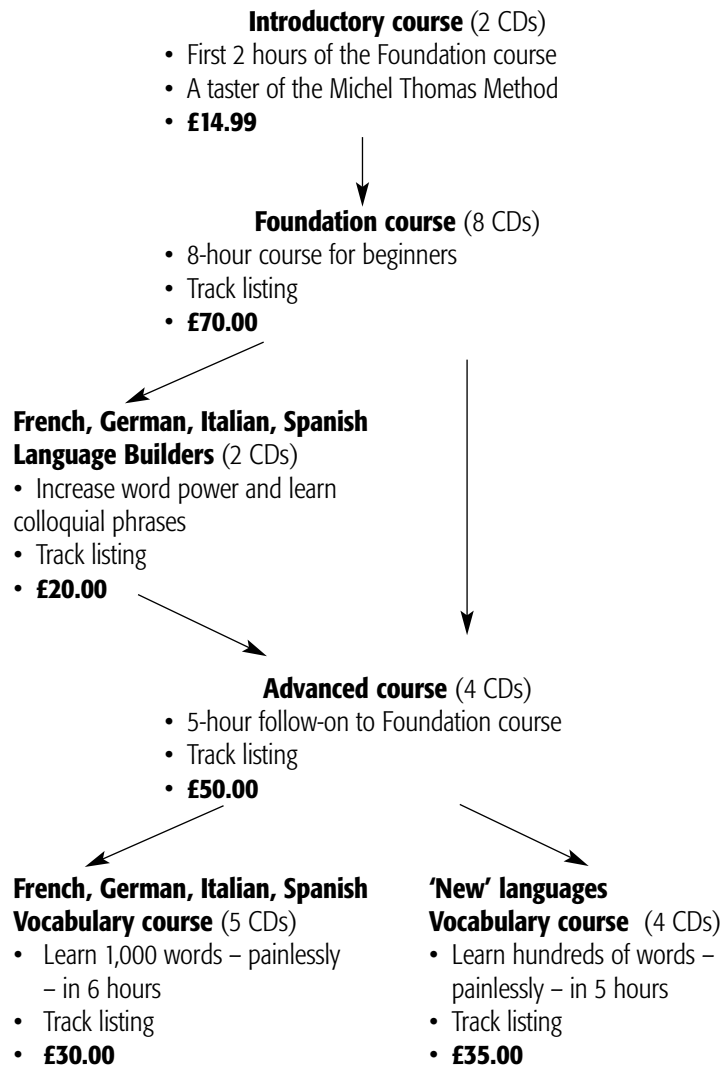
CD 4 Track 10

If you use the *-ta/-da* form with *ri*, and then follow with *shimasu / shimashita*, the sense is that of 'I do / did such things as...'. This expression is used to give a sample of things you do and is not in any particular order: *eiga o mitari, kaimono o shitari shimasu* 'I do such things as watching a film and doing shopping'; *konsāto ni ittari, kaimono o shitari shimashita* 'I did such things as going to a concert and doing shopping.'

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